

# American Art News

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NEW YORK, DECEMBER 10, 1910.

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## EXHIBITIONS

*Calendar of New York Exhibitions.*  
See page 6.

### New York.

**Blakeslee Galleries**, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.

**Bonaventure Galleries**, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

**Canessa Gallery**, 479 Fifth Avenue—Antique works of art.

**C. J. Charles**, 251 Fifth Avenue—Works of art.

**Cooper & Griffith**, 2 East 44 St.—Specialists in old English furniture.

**Cottier Galleries**, 3 East 40th Street—Representative paintings, art objects and decorations.

**Durand-Ruel Galleries**, 5 West 36th Street—Ancient and modern paintings.

**Duveen Brothers**, 302 Fifth Avenue—Works of art.

**Ehrich Galleries**, 463 Fifth Avenue—Permanent exhibition of Old Masters.

**The Folsom Galleries**, 396 Fifth Avenue—Selected paintings and art objects.

**Gimpel and Wildenstein Galleries**, 636 Fifth Avenue—High-class old paintings and works of art.

**J. & S. Goldschmidt**, 580 Fifth Ave.—Old works of art.

**M. Johnson-Brown & Co.**, 17 West 31st Street—Objects of art.

**Katz Galleries**, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.

**Kelekian Galleries**, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Kennedy & Co.**, 613 Fifth Ave.—Etchings, mezzotints and stipple engravings.

**Kleinberger Galleries**, 12 West 40th St.—Old Masters.

**Knoedler Galleries**, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

**Macbeth Galleries**, 450 Fifth Avenue—Paintings by American artists.

**Montross Gallery**, 550 Fifth Avenue—Selected American paintings.

**Partridge, Lewis & Simmons**, Plaza Hotel—Exhibition of Historical Old English Period Furniture, Paintings, Antiques, etc.

**Louis Ralston**, 548 Fifth Avenue—Ancient and modern paintings.

**Scott & Fowles**, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.

**Seligmann & Co.**, 7 West 36th Street—Genuine Works of Art.

**Tabbagh Freres**, 396 Fifth Avenue—Art Musulman.

**Arthur Tooth & Sons**, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

**I. Van Slochem**, 477 Fifth Avenue—Old Masters.

**Yamanaka & Co.**, 254 Fifth Avenue—Things Japanese and Chinese.

### Boston.

**Vose Galleries**.—Early English and modern paintings (Foreign and American).

### Chicago.

**Henry Reinhardt**.—High-class paintings.

### Washington, (D. C.)

**V. G. Fischer Galleries**.—Fine arts.

### Germany.

**Galerie Heinemann, Munich**.—High-class paintings of German, Old English and Barbizon Schools.

**J. & S. Goldschmidt, Frankfurt**.—High-class antiquities.

**Wm. B. Paterson**.—Prints, old and modern pictures, and pottery.

**Sabin Galleries**.—Pictures, engravings, rare books, autographs, etc.

**Sackville Gallery**.—Selected Pictures by Old Masters.

**Shepherd Bros.**.—Pictures by the early British masters.

**Arthur Tooth & Sons**.—Carefully selected paintings by Dutch and Barbizon artists.

**Victoria Gallery**.—Old masters.

### Paris.

**Canessa Galleries**.—Antique works of art.

**Compagnie Chinoise Tonyng**.—Chinese antique works of art.

## VELASQUEZ FOR MUSEUM.

Mrs. C. P. Huntington has presented Velasquez' portrait of the Duke Olivares, which she purchased from Duveen Brothers last year for—it was claimed at the time of the sale—some \$400,000, to the Hispanic Society of America. The portrait now hangs in the beautiful building of the society, at 156 St. and Broadway, erected by Mrs. Huntington's son, Mr. Archer Huntington, and given by him to the city. The portrait—the most important example of the Spanish master ever imported—hung for many years in Dorchester House, London, and was secured by the Duveens from Col. Holford, owner of that mansion. It depicts the Duke at full length in standing posture and clad in a rich costume.



LE BAIN  
By Mary Cassatt

Sold by Durand-Ruel to an American Collector in Paris

**G. von Mallmann Galleries, Berlin**.—High-class old paintings and drawings.

**Dr. Jacob Hirsch, Munich**.—Greek and Roman antiquities and numismatics.

### London.

**James Connell & Sons**. Original etchings always on view.

**Dowdeswell & Dowdeswell, Ltd.**—Fine old masters.

**Knoedler Galleries**.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

**Obach & Co.**.—Pictures, prints and etchings.

**Hamburger Fres.**.—Works of Art.

**Kleinberger Galleries**.—Old Masters.

**Knoedler Galleries**.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

**Tabbagh Freres**.—Art Oriental.

**Arthur Tooth & Sons**.—Carefully selected paintings by Dutch and Barbizon artists.

**Stettiner Galleries**.—Ancient works of art.

## AUCTION SALES.

**Anderson Auction Company**, 12 East 46 St.—Old Chinese rugs, Chinese porcelains and 76 paintings by Foreign and American artists from private collections, Dec. 13 at 2.30 and 8.15 o'clock.

## AUCTION HALL MAY STAY.

The recently published story to the effect that Mendelssohn Hall was to be sold appears to have been premature. So many pleasant associations were connected with the building, in the minds of all lovers of music and art, that the announcement that it would have to give way to a structure devoted entirely to commercial purposes caused a shock. The latest report is that there is a probability of the hall being kept and used for the purposes for which the late Mr. Clark designed and maintained it, and to make it self-sustaining. It seems that the hall does pay a slight profit, but the apartments do not pay, and as a way out of the difficulty, it is proposed to convert the apartments into studios, which would bring a higher rent.



## EXHIBITIONS NOW ON

**Hitchcock at Knoedler's.**

George Hitchcock, the painter of the "Tulips," the "Poppies," the "Peasant Maidens" and the rare sunlight and color of Holland, has on exhibition in the upper gallery at Knoedler's, 355 Fifth Ave., 35 oils, all typical of his well known art. It is too late a day to even attempt to describe for American art lovers, the work of this able painter. He shows in the present display some of his earlier canvases, notably that beautiful breezy figure work, "Calypso," reproduced in the *Art News* two years ago, and most of his recent works are simply variations on his accustomed themes. Two large canvases, the "Flight Into Egypt" and "St. Genevieve" are painted in a lower key than his other works, are soft and beautiful in atmosphere and tone, and full of poetry and charm. Some of the studies of Dutch maidens are, as ever, beautiful in expression and feeling. A study of "Heather" is especially good in color and atmosphere. The world that Mr. Hitchcock looks on in Holland is a very beautiful and joyous one, and such color, light and peace breathe from his canvases, as to make a strong appeal, or almost irresistible in fact, to visit again, or if not seen, for the first time, the low countries.

With Mr. Hitchcock's oils are shown some thirteen water colors, chiefly portraits of Dutch maidens and children by Mrs. Hitchcock, formerly Miss Cecil Jay. These have beauty of color, charm of expression, refinement and are exceedingly well painted.

**Early English Mezzotints.**

In the lower gallery at Knoedler's there is now on a rarely good exhibition of the work of the early English mezzotint engravers, for the most part after well known portraits by Reynolds, Romney, Gainsborough, Lawrence and Hoppner, and of figure compositions by George Morland. Many of the impressions are duplicates of those in the British Museum, and famous English collections. There is an exceedingly beautiful and rare plate of the well known Lady Bampfylde. Further notice will be made next week.

Also at Knoedler's there are now shown some thirty-one miniatures by Alyn Williams, President of the Royal Society of Miniature Painters in England. His work has been made familiar to American art lovers by previous displays at the Tooth Galleries. Mr. Williams is an accomplished miniaturist, and his work is always flattering to his sitters. He gets good likenesses, which are never other than refined and attractive, but there is no special distinction or characterization in his work. He shows portraits of King Edward, Queen Alexandra, Queen Mary when Duchess of York, and other foreign personages. Among his portraits of Americans are those of President Taft, Mrs. Nicholas Longworth, the late Thomas F. Walsh, Mrs. Louis Duveen, Miss Burden and Mrs. George Gould.

**Pictures at Durand-Ruels.**

At the Durand-Ruel Galleries, 5 West 36 St., there are now on exhibition a number of selected works, representative of the Barbizon masters, the modern impressionist painters, Monet, Sisley, Renoir, and the American woman painter, Mary Cassatt. The group of Barbizon pictures comprises two little panels by Rousseau, exceptionally rich in quality and very beautiful; a low-keyed gray-toned Daubigny; an outdoor, sketchy, but very joyous and luminous landscape, by

Diaz; a choice example of Delacroix, a study of a tigress; and a dramatic and typical coast scene by Dupre.

The seven Monets are early works. One, the "Seine at Rouen," painted in '72, might almost be mistaken for the painter's master, Boudin. There is a garden with figures painted in 1872, two views of Etretat, painted in '81, and a scene at Vetheuil, painted in '80. It is interesting to compare these earlier works of Monet with some good examples of his later works in the same gallery, and note how his method gradually changed. The two Sisleys are dated respectively '75 and '85. The two examples of Renoir are exceptionally alluring to lovers of his art. One, "Girl With Rose," was painted in 1879, and the other, "Flower Girl," a little later, has so mellowed that its soft tones and iridescent color make it a delight to behold. There is a fine example of Mary Cassatt, "A Mother and Child," a good pendant to the large "Le Bain," reproduced on the first page of the *American Art News* this week, and which was recently sold to an American collector in Paris by Durand-Ruel & Sons.

**Americans at Folsom's.**

A group of pictures by Henry Golden Dearth, Louis Paul Dessar and Wm. Ritschel are now shown in the Folsom Gallery, 396 Fifth Ave., and from an attractive display. The Dearth's include "Evening," with a beautiful sky, the "Harbor of Dieppe," a Nocturne in blue, seen before, but which is always good, and two views of the harbor of Boulogne at night—one a moonlight, both rich in color and with rare poetic charm. There are four golden autumn landscapes, all strong and rich in color by Dessar, while Ritschel shows two recent works, a cleared, strong transcription of a Norwegian Fjord, and a dramatic view of the Colorado Canon.

**Paintings of Japanese Scenes.**

At the Elite Art Rooms, 8 East 30 St., a Japanese artist, Fukawa Baske, of Tokio, is showing until Dec. 24, some 48 oils and 55 water colors, the result of his recent studies in picturesque Japan. The display is of unusual interest and importance to art lovers, not only from the intrinsic art merit of the works shown, but from the evidence they present of the influence of the study of modern European and American art on the Japanese painter of today, and his ready assimilation of and adaptation to modern Eastern methods and ideas. The landscapes, both water colors and oils, are, as a rule, painted in a low color key and have rare tonal charm. Mr. Baske seems to be especially influenced by misty gray days and paints these with appreciation. He is not essentially a colorist, but that he has a good color sense is evidenced by such water colors as "Autumn Tints" and "Azaleas," and by such oils as "Midsummer Day," "Asakusa Rice Field," and "Suzukawa at Twilight." Especially good of his low-keyed works, are "Rain at Shinanogawa," "Early Morning Mist," "Fuji Yama in Mist," "Breaking of the Mist," and "Misty Evening." Such painters as Leon Dabo, Bolton Coit Brown, D. W. Tryon, Leonard Ochtman and Charles Warren Eaton, should find pleasure and appreciation in this exhibition.

**Arts and Crafts.**

An exhibition of the arts and crafts was opened on Wednesday at the National Arts Club, No. 119 East 19 St. Among the exhibits is one on bookbind-

ing, including both finished work and work in process. Members of the club demonstrate how the processes are carried out. This feature should prove interesting to those who desire to know something about the steps through which a book must pass from the time it is received in sheets until it is turned out, finished. Further mention of the display will be made next week.

**Bronzes and Water Colors at Macbeth's.**

At the Macbeth Gallery, 450 Fifth Ave., the annual exhibition of small sculptures in bronze and of water colors by American artists, is on, to remain through Dec. 24. Mr. Macbeth, who has made a study of the work of sculptures "in the little" the past few years, has brought together this season a really remarkable assemblage of these delightful productions, in which the best known sculptures are represented. Some of the works are, of course, familiar and others will be seen in the Winter Academy, which opens today. Chester Beach has three examples, the best his "Iron Work;" Carol L. Brook, four, including a charming "First Lesson" and a strong "Jeanne d'Arc;" A. Sterling Calder, four, the most striking his small bust of an Indian chief; E. W. Deming, five, including his best presentments of animal life; Abastinia Eberle, four of her appreciative subjects of humble life, the best her recent "Windy Doorstep," in which she has wonderfully translated a servant girl with wind-blown garments sweeping a step.

There are three excellent examples of the always strong work of J. Scott Hartley, including his "Joy of Life." Eli Harvey shows three of those most amusing and truthful studies of Bears, for which he has won a deserved reputation, and Isidor Konti has his "Illusion" and the "Dancer." From Thomas Laessle come three animal studies, and his dramatic "Kingfisher"—the last an unique work. A fine study of the American elk is by Eugene Morahan; F. G. R. Roth has two good studies of bears; Bessie Potter Vonnoh shows three of her dainty refined figures, and Lila A. Wheelock has a good portrait head.

**Colored Engravings at Kennedy's.**

Early English colored engravings, mezzotints, stipples and aquatints are more and more the delight of collectors and art lovers, and it was a fortunate chance that enabled Kennedy & Company, the successors of H. Wunderlich & Company, to purchase a private collection of some most brilliant impressions of many rare subjects in fine condition, and to show them at this Christmastide in their attractive new galleries, 613 Fifth Ave. The exhibit, which is well displayed, includes among the mezzotints, impressions of such well known subjects as the "Soldier's Return," by T. Burke, after Woolley, those two quaint reproductions of Morland's well known "Fruits of Early Industry and Economy" and "Effects of Youthful Extravagance and Idleness," by W. Ward, the same engraver's beautiful reproduction of the "Roms" and "The Truants," by Bigg, his "Smugglers" after Morland, and Gisborne's fine transcription of Hoppner's "Wood Girl," of which only three are known in color.

Among the stipples are Gauguin's rendering of Morland's "Dancing Dogs," Keating's of Romney's "Lady Hamilton as St. Cecilia," Nutter's of Reynolds' "Mrs. Hartley and Child," and Curtis' exceedingly beautiful and rare transcription of Dufroie's "Marie Antoinette." There is a beautiful set of Bartolozzi's "Bacchanals," "Children at Play" and "Cupids," after Lady Diana Beauclerc, Knight's Lady Hamilton as Bacchante,

after Romney, those two most quaint and attractive engravings by Place, after Cosse's picture of the "Family in distress over a lost child," and "Happy when said child returns," and two delicious studies by Roberts and Stadler of a "Minuet" as danced by a French and English woman, after Adam Buck. These are only a few, especially attractive numbers picked out from this most delightful little display—the best of its kind seen in New York in many a day.

**Century Club Display.**

The first exhibition of the season by artist members of the Century Club was held in the club gallery, 7 West 43 St., this week, and closed on Thursday. The display had a good average of merit, and among artists represented were F. Hopkinson Smith and Walter Palmer.

A group of fifteen characteristic water colors by F. Hopkinson Smith occupied the north wall. The artist painted last summer in Holland, Venice and Bruges. A good portrait by William T. Smedley occupied the well deserved place of honor. J. C. Nicoll sent a fine marine and Carleton Chapman showed two marines and a landscape, the former not up to his usual standard, while the landscape was aglow with warm golden color. Jules Turcas' "Spring Day" had good atmospheric qualities and was lovely in tone.

Ben Foster sent three fine canvases. William Schevill's "Mother and Child" was good in composition and tone. George H. Smillie was represented by four characteristic landscapes, poetical and tender; E. L. Henry's colonial picture was an attractive and typical example. Of the sculptures shown, a bust of John La Farge, by E. W. Burroughs, was well modeled and a good likeness of the artist in his later years.

The club has adopted a new rule this season of permitting the members' friends to exhibit occasionally. Mrs. A. S. Church was invited to show several examples in plaster and bronze. Her figures of New York policemen, especially on horseback, were excellent.

**Dellenbaugh at Powell's.**

An interesting exhibition of paintings by F. S. Dellenbaugh, the writer and artist, opened at the Powell Gallery on Monday last, to continue to Dec. 17. The canvases, which number nearly a hundred, are representative of the artist's many years of travel, and depict scenes from nearly every quarter of the globe, from Iceland to Jamaica. A group painted during an expedition to Alaska when he was invited to accompany the late E. H. Harriman, are of especial interest. These canvases well show the character of the country.

**Pen and Brush Exhibition.**

An exhibition of small pictures, by artist members of the Pen and Brush Club, opened at their new club rooms, 53 West 39 St., on Dec. 5, closing to-day. Little specimens by several well known women artists are well grouped. The display includes four characteristic examples by Charlotte B. Coman, ten by Alethea H. Platt, representing Brittany scenes, a group of clever sketches by Clara Weaver Parrish, eight sunny landscapes by Helen Simpson, two good flower pieces by Elizabeth Hardenburg, five atmospheric and mysterious landscapes by Caroline Pitken, a characteristic flower piece, a portrait by Rhoda Holmes Nicholls, and a good portrait by E. N. Vanderpool. Other artists represented are B. B. Hooper, Florence Snell, Edith Penman and Anna S. Rice. A reception and tea given by the members on Thursday was well attended.



## Exhibition Calendar for Artists

**ROME INTERNATIONAL EXPOSITION, U. S. Pavilion.**  
Oils, water colors, pastels, miniatures, black and white (including engravings) and small sculptures by American Citizens ONLY.  
Works previously exhibited in Italy not eligible.

Entry cards must be sent to Secretary, 421 Chestnut St., Philadelphia, Pa., before Jan. 9

Works must be sent prepaid and marked "For Roman Exhibition," to Budworth, 424 W. 52 St., N. Y. C. Jan. 20-23

Opening of exposition Mar. 27

Closing of exposition Nov. 1

**ARCHITECTURAL LEAGUE OF N. Y., 215 West 57 St.**

Twenty-sixth annual exhibition.

Entry blanks must be received by Dec. 27

Exhibits received Jan. 12, 13

Annual Dinner Jan. 27

Reception Jan. 28

Opening of exhibition Jan. 29

Closing of exhibition Feb. 18

**AMERICAN SOCIETY OF MINIATURE PAINTERS,**

Knoedler Galleries, 355 Fifth Ave.

Twelfth annual exhibition of original miniatures.

Exhibits must be delivered at Artist's P. & S. Co., 139 West 54 St. Jan. 7

Opening of exhibition Jan. 14

Closing of exhibition Jan. 28

**PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa.**

106th annual exhibition of painting and sculptures.

New York exhibits received unpacked by Budworth before Jan. 16

Press View—Varnishing Day—Reception Feb. 4

Opening of exhibition Feb. 5

## IN AND OUT THE STUDIOS.

At her Sherwood studio, Helen Watson Phelps gave a reception recently, to view the portraits of Mrs. E. M. Scott and Charlotte B. Coman. Miss Mary Tannahill poured tea. Among the artists who enjoyed the afternoon were Mrs. Florence Snell, Mrs. Parrish, Cullen Yates, Agnes Richmond, Mr. and Mrs. Irving Couse, Miss Carman, Miss Barker, Ben Foster, Alethea H. Platt, etc.

George Grey Barnard recently arrived from Europe after he had completed and shipped his two marble groups, "The Burdenbearer" and "Brotherly Love," to be placed at the entrance to the capitol at Harrisburg, Pa. There are thirty separate statues in these groups, and the figures are 10 and 11 feet high. The artist says he spent seven years on this work, which was contracted for at \$100,000, but that unless the State of Pennsylvania will make an additional appropriation, he will lose \$50,000.

At her Van Dyck studio, Alethea Hill Platt is showing a number of Brittany interiors, the result of her summer's work abroad. They are far in advance of any she has yet done and show serious study. These later works are good in color, are characteristic and directly and strongly painted.

Miss Juliet Thompson is painting a portrait of Miss Marion De Kay, daughter of Charles De Kay. It is said to be a good likeness—is good in color and characteristic. She recently completed a ¾ length portrait of Mr. Emerson McMillin, which has been most successful, both as a work of art and a likeness. It is broadly treated, is nice in tone and well composed. Another recent portrait by this artist is of Miss Maud Stum, the well known illustrator. She will hold an exhibition at Knoedler's later in the Winter.

E. L. Blumenschein, who spent the summer and early autumn in New Mexico, has returned to his studio, 37 West 22 St., where he recently painted the portrait of Mrs. Theodore Woolsey, and one of Mrs. Green, which is in the Winter Academy. During the summer he painted a number of interesting landscapes, some with figures.

Mrs. Mary Blumenschein is about to begin a portrait of Mrs. Booth Tarkington. She is at present illustrating

stories for the Delineator and American Magazine.



GOLDEN DAYS

By William S. Robinson

Awarded Carnegie Prize at Winter Academy Exhibition.

J. N. Marble is spending the winter in Santa Barbara, Cal., where he will paint portraits and landscapes.

Wm. Robinson left New York last week for California where he will remain until spring, for a rest and general refreshment. He intends, however, to do some outdoor painting.

Miss Marion Swinton gave a reception and view of her recent work at her Van Dyck studio on Tuesday. The canvases shown included portraits, landscapes, flower pieces and genre pictures, all well painted and of equal merit. Portrait of Mother and Child, well composed and good in color, was of especial interest. "Portrait of a Young Lady" was well drawn and a golden tinted autumn landscape broadly painted was much admired. Among the artists present were Allen Yates, Alethea H. Platt, Mrs. Clara Weaver Parrish, Mrs. Coman, Miss Hardenburg and Miss Penman.

to the excellence of Mr. Rosseau's work from an art viewpoint, and its faithful and sympathetic appreciation and rendition of the dog, we can heartily endorse.—Editor.]

Augustus G. Heaton gave a tea and reception at his Carnegie Hall Studio on Monday afternoon last, and despite the snowstorm there were many guests. Miss Cox and other ladies poured tea and among those present were the Baroness de Bazus, Mrs. Magie, Mrs. Walbridge, Mrs. Jenkins, Mrs. Hay, Miss Jennings and Miss Delaware. Several of Mr. Heaton's pictures were shown, including an excellent engraving of his noted historical painting "Baron Steuben at Valley Forge," the original of which hangs in the Capitol at Washington. The engraving attracted special attention, in view of the unveiling this week at Washington of the statue of General Steuben.

## CORRESPONDENCE.

### A Painter of Dogs.

Editor *American Art News*.

Dear Sir:

As an interested reader of the *Art News*, I take the liberty of bringing to your attention an important exhibition of pictures by Percival Rosseau, the celebrated painter of dogs, held during the past two weeks in the Reinhardt Galleries here. This being the first exhibition made in the West by this artist, the thirty canvases shown were a great treat to lovers of good art, especially those who have a fondness for dogs. Mr. Rosseau is not only a "Master" in painting dogs, but the landscapes in which they appear are both excellent and appropriate, giving a most realistic effect, so frequently lacking in the pictures of some painters of dogs and other animals.

In viewing an exhibition of this kind in which the subjects are so varied and uniformly well treated, one is impressed with the fact that the artist has a most thorough knowledge of dogs, as well as unusual ability in painting them. It certainly convinces one that Mr. Rosseau is entitled to the fame which has been earned by him in both America and Europe as a distinguished painter of dogs, and we can justly feel proud of an American painter who has achieved such a notable success.

Sincerely yours,

Samuel O. Buckner.

Milwaukee, Wis., Dec. 6, 1910.

[Mr. Buckner's testimony as a lover of art and man's best friend—the dog.

## TWO SUCCESSFUL DISPLAYS.

Wm. Powell, of the Powell Art Gallery, reports the Thumb Box Exhibition by women artists, just closed, a success and he is encouraged to continue exhibitions of these charming little canvases, so satisfactory to art lovers who cannot afford large examples of our best American work. Mr. Powell is the originator of the idea of holding thumb box exhibitions in galleries, and his success has prompted other dealers to follow his example. Some 34 canvases were sold, a decided increase over the sales made at any of the men's annual Thumb Box exhibitions in these galleries.

Fourteen water colors were sold during Miss Helen Loomis' three days' exhibition at the Scuola Gallery in West 39 St., good proof of its success. It was a charming collection of 56 paintings of the New England Coast, and the Adirondacks, and included landscapes, flower pieces, and marines, all attractive and interesting, agreeable in color and having much poetic charm.

Of the landscapes sold three were purchased by Mr. Charles Pratt of Pratt Institute, "The Road to Blue Mountain Lake," "Evening in the Inner Harbor," and "The Second Pond." "The Path to the Town," was purchased by Mrs. W. V. S. Thorne.

### Salmagundi Water Colors.

The annual exhibition of water colors and pastels by members of the Salmagundi Club opened Dec. 2 with a smoker and reception. While the exhibition is below the average there are, nevertheless, several fine examples, as for instance, Cullen Yates' "Fallen Leaves and Misty Sky," which is lovely in tone and full of poetic charm. Wm. Ritschel's "Dutch Beach Horses," is strong and full of action. R. M. Shurtleff's "The First Snow," is tender and characteristic. Reynolds Beals' "The Middlehope Valley," is luminous in color and has superb distance and was awarded the well-deserved show prize.

Charles P. Gruppe's "October in Connecticut," has charming golden light, and Frederick J. Mulhaupt's "A Lowery Day," has characteristic well-painted sky and good values. W. Merritt Post's "Early Spring," is tender in color and has good outdoor feeling. Charles Warren Eaton is represented by two fine views of Lake Como vibrant in color and painted with sincerity and conviction. W. Granville Smith's "A Race," is characteristic in color and composition.

Other artists whose work calls for mention are Gustave Wiegand, Arthur Schneider, F. J. Waugh, who sends "The Village Green," Frank C. Mathewson, Henry B. Snell, F. K. M. Rehn, Colin Campbell Cooper, A. T. Van Laer, W. H. Drake, W. C. Fidler, A. G. Heaton whose "Mountain Cabins" is well painted and good in color; George W. Cohen and W. J. Aylward. J. Scott Hartley is represented by a bronze, "Music," characteristic and well modeled.

Henry Golden Dearth spent the Summer on the Brittany Coast, where he painted several excellent canvases, which he intends to complete in his Carnegie Hall studio, where he is now settled for the Winter.

W. Granville Smith recently returned from his studio at Bellport, L. I., where he painted a number of outdoor pictures. A large canvas, "Late Afternoon Glow," not yet completed, shows fine composition, lovely color, and is well lit.



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The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

## WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

**BERLIN.**  
American Woman's Club . . . 49 Münchenerstrasse  
Ed. Schulte . . . 75 Unter den Linden

**BRUSSELS.**  
Crédit Lyonnais . . . 84 Rue Royale

**LONDON.**  
American Express Co. . . Haymarket St.  
Allied Artists' Ass'n . . . 67 Chancery Lane  
W. M. Power . . . 123 Victoria St., S. W.

**MUNICH.**  
Galerie Heinemann . . . 5, Lenbachplatz

**PARIS.**  
American Art Students' Club . . 4 Rue de Chevreuse  
Brooklyn Daily Eagle . . . 53 Rue Cambon  
Morgan, Harjes & Cie. . . 31 Boul. Haussmann  
American Express Co. . . 11 Rue Scribe  
Cercle Militaire . . . 49 Avenue de l'Opera  
Crédit Lyonnais . . . 21 Boul. des Italiens  
Comptoir National d'Escompte . 2 Place de l'Opera  
Munroe et Cie. . . 7 Rue Scribe  
Chicago Daily News . . . Place de l'Opera  
Thomas Cook & Son . . . Place de l'Opera  
Students' Hotel . . . 93 Boul. St. Michel  
Lucien Lefebvre-Foinet . . . 2 Rue Brea

## MEMORIAL EXHIBITIONS.

We are promised, in the near future, memorial exhibitions of the works of Winslow Homer and Frank Fowler, with probably one later on of those of John La Farge, while another memorial exhibition of the works of Walter Shirlaw is now being shown in the Western cities, and opened in Buffalo Thursday. These exhibitions are healthy signs and should be encouraged in every way. They are not alone deserved tributes to the dead artists, but they serve an educational purpose, and fasten the methods of the art of the artists who have gone, in the minds of both young and old. The Metropolitan Museum is to give the exhibition of Homer's works and will probably arrange for one of those of John La Farge later on, and these, in turn, by the admirable system of exchange of exhibitions now in vogue among the leading art institutions of the country, will be seen in the larger Northern and Western cities.

## ART IN THE WEST.

The plan to establish a local art museum in Oklahoma City, the capitol of the baby State of Oklahoma, the near completion of the new and beautiful building of the University of Kansas, at Lawrence, which is to contain several permanent picture galleries, and to be opened next year, and the new museum at Seattle, are significant of the new art awakening of the far middle and the extreme west. It is certainly encouraging to those who, like ourselves, have firm faith in the future of art in America, to note these signs of life and progress, and from all indications, the day is not far distant when American artists will find a satisfactory home market for their works. Even the Metropolitan Museum may see the day when it will find competition in the securing of valuable pictures and art objects among these new museums of the West.

Through inadvertence it was stated in last week's issue of the *Art News* that the fine example of Canaletto, recently purchased by the Metropolitan Museum, through Dowdeswell & Dowdeswell, of London, had come from the collection of Sir George Douglas. The canvas is from the collection of Sir George Donaldson, not Douglas, and is one of the finest examples of the old Venetian master known. Sir George Donaldson, who now lives at Brighton, and who has a town house in London, is not only one of the foremost, but one of the most accomplished English art collectors. He is a man of wide reading and cultivation and has almost an expert knowledge of pictures, added to rare taste and appreciation. The passing of so great a canvas from so choice a private collection, makes it all the more a valuable acquisition to the Museum.

## FOWLER MEMORIAL EXHIBIT.

A memorial exhibition of works by the late Frank Fowler will open at the Century Club Feb. 4 next. Mr. Fowler was for many years a member of the Century, where he is greatly missed and mourned.

## HENRY DUVEEN IN LONDON.

Mr. Henry J. Duveen sailed with his wife for Europe on the Mauretania Nov. 30. He will return about Jan. 8.

Mr. Duveen was at liberty to go abroad if he chose, although he is under \$75,000 bail. A bond for that amount was furnished by the National Surety Company, but the bond was canceled and Mr. Duveen deposited \$75,000 cash with the court as surety for his appearance. The District Attorney's office was informed of his intention to sail.

It is understood that Mr. Duveen went abroad to raise money for a bond in order that the firm's property seized here by the Government may be released. The District Attorney has exacted a bond of \$500,000 for this.

The New York Tribune says it is understood that the Duveen firm, acting on the advice of John B. Stanchfield, its counsel, has been trying to compromise the case against it by the payment of a large sum to the Government on condition that the members of the firm be exempt from criminal proceedings. U. S. Attorney Henry A. Wise has repeatedly expressed himself as opposed to such a compromise.

## ANNUAL WINTER ACADEMY DISPLAY

At the Fine Arts Galleries, in West 57 St., the fifth annual winter exhibition of the National Academy of Design will open to the public this morning, to continue every weekday and evening, and on Sunday afternoons through Jan. 8, 1911.

## A Fair Exhibit.

There are 420 oils in this year's display, 150 more than last year, and these are hung in the Centre and Vanderbilt galleries and in the Academy Room. The South Gallery is given over to sculptures, which number 144, as against 30 shown last year. Two years ago 358 pictures and 150 sculptures were shown, so that again this year an object lesson is given of New York's crying need for larger exhibition galleries. Some 1,318 works, mostly pictures, were offered, and 420 pictures were placed of the 533 accepted.

The experiment of giving over the comparatively large South Gallery to sculpture, with the resultant inability to place 133 of the pictures accepted, the presumable rejection of many others, and the relegation of a number of even the oils placed, to the outside Academy Room where they can only be seen by artificial light, is one that will be viewed with varying emotions and favorably or unfavorably for the most part by the sculptors and painters respectively. It is undoubtedly true that the sculptors have not had, as a rule, what may be called a fair show for their works at Academy exhibitions in the past, and it would seem only just that one year at least they should be given a gallery to themselves—but with inadequate space, this setting apart of the South Gallery would seem to work injury to the painters. There are those friends of the Academy, neither painters nor sculptors, who argue that the sculptors should have been given the Academy Room. Without Mr. Gould's adjoining Riding Academy, where the sculptures were shown two years ago—the Academy Council felt it must yield to the sculptors' demands for an equal opportunity at least at this one Winter Academy. The muddle emphasizes all the more the need of adequate galleries for the Academy, and it is to be hoped that the continuing rumors that such galleries will materialize at no distant day, have a basis of truth.

## The Prize Winners.

It is not possible in this first hasty review of the exhibition, to do more than note the general effect of the display, and to mention the prize winning and a few of the more striking canvases. More detailed notice must be left for succeeding issues.

Three pictures and one sculpture have been awarded prizes. To William S. Robinson's autumn landscape, "Golden Days," reproduced on page 3, very joyous and clear in atmosphere, and simply yet strongly painted, has been given the Carnegie prize. Mr. Robinson is in poor health, and his many friends are especially pleased at his success at this time.

To Douglas Volk, for his half life size half length fancy portrait of a sweet-faced Puri'an maiden, a characteristic and good example of his always strong and appealing art, goes the Proctor prize.

Kenyon Cox has captured the Isidor medal for his virile strong and rich colored mural composition. The young American sculptor Anastasia St. L. Eberle has been given the Helen Foster Barnett sculpture prize for her delightful little statuette, "A Windy Doorstep," a most faithful and appreciative transcription of a typical homely domestic incident—a servant girl with wind-blown garments sweeping a doorstep. The figure is not only truthful and finely modeled, but is instinct with life.

The awards would appear to be well given on the whole.

## The Star Pictures.

John W. Alexander, President of the Academy, again holds this year the place of honor—the centre of the Vanderbilt Gallery's north wall, for his double fancy portrait work, "A Summer Day," two young, and of course, gracefully drawn women, standing in the reflected light of a window and clad in shimmering diaphanous summer stuffs. The canvas is a typical one—close in feeling and treatment to his last year's "Sunlight." There are no examples of foreign painters—no unusual pictures as last year, when Boldini's "Mrs. Mackay" and Sargent's two portraits were shown and excited a mild sensation. There is also in the Vanderbilt Gallery a large and brilliant landscape, "Farthest Hills," by F. Ballard Williams, so fine in distance and air and so rich in color as to emphasize the artist's place among the first American landscapists. He is pressing Charles H. Davis closely for honors. Edmund C. Tarbell's full length standing portrait of President Timothy Dwight, of Yale, is academic in every sense, as the great educator is depicted in his collegiate gown. It is a serious and fine piece of painting. Carleton Wiggins shows the best cattle piece his able brush has yet produced. Its title is "Woodcrest Lad," and not only is it a fine study of cattle, but the landscape is exceptionally good. A typical studio interior comes from Wm. M. Chase, and there is a superb large winter landscape by Gardner Symons. H. M. Walcott, in "Sycamore Grove," reproduced on page 5, shows one of his always charming studies of children, so truthful in expression and so beautifully rendered that its hard dry color can be overlooked.

There is a good portrait of Col. Schuyler Crosby by Alphonse Jongers. A beautiful autumn landscape by C. P. Gruppe, and an attractive and well painted interior with figures by H. S. Hubbell, has a lovely glow of color. In a group portrait of the Coe children, Wilhelm Funk shows one of the best works he has yet produced—a suggestion of Gainsborough in grouping and arrangement, fine in color and strongly and broadly painted. A good Swiss landscape, with snow mountains, by Edward Potthast, Ernest Lawson's "High Bridge," a striking portrait by W. T. Smedley of a young woman, soft and lovely in tone and color, and a superior portrait by Adelaide Cole Chase, with a typical and fine landscape by Daniel Garber make up the more striking works in the Vanderbilt Gallery.

Notice of the pictures in the Centre Gallery and Academy Room, and of the sculptures in the South Gallery, will be made in succeeding issues. It is not a remarkable display and not quite up to those of the last two years, but it has many good works and deserves the interest and attention of art lovers.

James B. Townsend.

## OBITUARY.

Prof. Ludwig Knaus, the genre painter, died in Berlin Dec. 7, at the age of 81. He was born at Wiesbaden in 1829.

Knaus first studied under Sohn and Schadow in the Academy at Dusseldorf. He perfected himself in the technical part of his art by close study of the modern French masters at Paris. He was professor at the Berlin Academy from 1874 to 1884.

His more important pictures were "Funeral in a Hesse Village," "His Excellency Traveling," "The Village Musician," "The Inn," "The Refractory Model," "Solomon's Wisdom" and "A Peep Behind the Scenes."



## LONDON LETTER.

London, Dec. 1, 1910.

The exhibition of the new English art club, now open at the galleries of the Royal British Artists, Suffolk St., Pall Mall, is disappointing from the fact that so many well-known artists are making no advance on their previous efforts. Wm. Nicholson is represented by two portraits, one after the manner of Velasquez, the other after that of Hilff. Roger E. Fry is exhibiting a panel for a ceiling at "Ardkinglas," but it is hung so unsatisfactorily that it is difficult to see it. A clever little head, "George Street, Esq.," by Albert Rothenstein, deserves a better position. Walter Bayes is showing a nobly designed "Harbor Scene." The austere beauty of the finely balanced masses of luminous color makes it the most notable painting in the exhibition. In the same gallery is a finely designed portrait group, entitled "After Lunch," by Gerard Chowne. It is especially interesting as this luminous picture with its simplified forms and spacious composition marks a fresh advance in the work of this accomplished young artist. Not far from this are Prof. C. J. Holmes' austere and expressive landscapes, "The Old Man from Levers Water," and "Helvellyn and Cashedicam." He is past master in the art of summarizing form, and the great interest of the work of these three painters is that they alone of the artists here represented, show that tendency to flat masses of color and simplified form that is the note of modern art. The absence of A. E. John is a great loss to the exhibition, and William Orpen has no painting of special merit to atone for this loss. A little portrait group by Donald MacLaren, "The Children of C. M. Butler, Esq.," shows clever composition and is breezy. The color is decidedly personal.

Works of striking originality and beauty of color are "The Cab Yard, Morning," and "The Cab Horse" by Mr. R. P. Bevan. The wise collector would do well to acquire one of these beautiful lyrics of the passing of the horse, and to watch the development of this personal work. Another artist who must inevitably be appreciated as time goes on is Spencer F. Gore. This painter is gifted with a singularly sensitive and honest personality which reveals itself in such genuinely naïve work as his very personal rendering of "The Mantelpiece," and the "Cow." Harold Gilman is represented by an exceedingly forceful and splendidly characterized portrait.

Lucien Pissarro shows an interesting series of landscapes, of which the "Inondation à Riec" seems to indicate that he is being influenced by the tendency to simple form. From the numerous water colors Wm. C. Cole's "The Severn at Coalport," has been purchased for the Permanent Art Gallery at Johannesburg.

Miss Sargent Florence is exhibiting a dignified working cartoon for one of the Oakham Old School frescoes, "The Victory of Garth." Among the drawings and black and whites, the place of honor must be conceded to Wm. Orpen's delicately tinted "The Draughtsman and His Model." Albert Rothenstein shows in this section an admirable portrait study, and two decorative water colors. The young etcher, Donald S. Macaulay, has a well composed etching, "The City of Towers." Muirhead Bon has several exhibits, of which the most interesting is a delicate pencil study, "Percuil Cornwall."

The reason of Mr. John's defection from the New English Art Club is, no doubt, the exhibition of his works which

has just opened at the Chelsea Gallery. The great interest of this exhibition is that it consists of a series of "Provençal Landscapes," and landscape is an unusual phase of his art.

## CORCORAN EXHIBIT AWARDS.

The W. A. Clark prizes for the biennial exhibition of contemporary American paintings at the Corcoran Gallery, Washington, to open next week, have been awarded.

The first prize of \$2,000 and a gold medal has been given to Edmund C. Tarbell for his canvas "Interior." The second prize of \$1,500, with silver medal, has been captured by Gari Melchers, with his figure work "Penelope," and the third prize of \$1,000 has gone to Childe Hassam for his "Springtime." Daniel Garber received Honorable Mention and the fourth prize of \$500 for his "April Landscape."

## PARIS LETTER.

Paris, Dec. 1, 1910.

There is as yet comparatively little movement in the art world. The art season, after a little spurt last month, has quieted down until after the holidays. There is much interest and curiosity expressed in the art trade as to the outcome of the Duveen case, which it is understood here will be tried in January. It is generally believed here that the house will clear itself of the as yet somewhat vague accusations of the American customs authorities, and the arrest of Mr. Henry Duveen and his taking off his steamer on arrival is generally considered as a strangely harsh proceeding.

The failure of the French Government to give any official sanction to the coming International Exposition of Art at Rome and the consequent abstention of the Salon Societies from the affair

which I cabled you last week, is the subject of much adverse comment in art circles here. The comparatively small retrospective group exhibit which M. Henri Marcel of the Bibliotheque Nationale is arranging for the Exposition, while interesting, will not be, it is thought, at all representative of French art, and there is much grumbling in consequence. American artists here are still puzzled to know if, as is reported, there are to be only 100 American pictures shown in the United States Pavilion at Rome, what space or representation they will have.

The exhibition of drawings of Paris and Versailles, by Ch. Jonas, at Chaîne and Simonson's, is one of the most interesting of its kind held in Paris for many months. M. Jonas is decidedly a strong draughtsman in a manner very artistic and personal. The delicacy of execution in distances is rendered the more beautiful by the bold suggestion of form and mass in the foreground. The selection of subjects is unusual, many being bird's eye views.

The Musée Carnavalet has purchased "Tour du roi Dagobert," "Escalier, rue Massillon," and "Restes de l'enceinte Gallo-Romaine."

The Colnaghis have bought from the Comtesse de Segué, sister of the late M. Casimir-Perier, some time President of France, a small picture of Vermeer called "Woman Buying Pearls."

It had been lost sight of for about sixty years. It will command a huge price. It is believed that it will go to America.

Tabbagh Frères have recently received a Persian bowl of the 9th Century, "Rey Raghés" ornamented in a beautiful design of nine figures and valued at \$3,000, several water color 16th and 17th Century miniature portraits and designs of birds, valued at from \$600 to \$1,000, and a rare 16th Century book ornamented on the cover inside and out with miniatures and handsome designs in gold on leather, each page decorated in a beautiful design. The book contains several very fine miniatures.

Phoenician, Babylonian, Greek and Roman iridescent glass of many forms and beautiful colors form an important part of their collections.

The recent sale at the Hotel Drouot of the collection of M. de C., which resulted in a total of 85,088 frs. (about \$17,017) had many surprises. Courbet's "Chasseurs en Foret" was bought by M. Durand-Ruel for \$3,600. A landscape by Jules Dupre, painted when still a youth, "A Farm Interior in le Berry," and appraised at \$3,000, went to Durand-Ruel for \$1,400. It brought \$3,800 at the Faure sale in 1873. True it only brought \$1,240 at the Aquila sale in 1868. M. Feral secured a good Pasini "Entrance to a Teheran Mosque" for \$720. A fair Van Marcke "Promenade de Chevaux" went to M. Georges Bernheim for \$580.

Among the old pictures the highest figure, \$980, was brought by a small panel by Jan Steen "La Danse de l'œuf," secured by M. Feral, after a spirited contest with MM. Hamburger, Cordonnier and Kleinberger. M. Georges Bernheim paid \$1,560 for "La Partie de Jacquet," by Teniers, while another example of Teniers, "A Stable Interior," went to M. Steinmyer for \$980. The same dealer secured Cuy's "Vue de Rhenen" for \$1,020. A small picture, attributed to Guardi, brought only \$170.

The sale was conducted by MM. Baudoin, Durand-Ruel and Feral.



THE SYCAMORE GROVE

By H. M. Walcott

In Winter Academy Exhibition

Copyright by H. M. Walcott

## INTERIOR DECORATION

## COLLECTING PORCELAINS.

Mrs. Willoughby Hodgson, who is an authority on the subject, has been delivering lectures in London recently on "Old English and Chinese Porcelains." Some of her statements, although probably well known to the connoisseur, are news to the general public, says the New York Post. She has dealt a crushing blow to those people who have insisted that they had specimens of old Chelsea and old Derby which had been in the possession of their families for two or three hundred years by pointing out that the art of making porcelain first began to be practiced in England in 1745. She has told of a friend of hers who had a dessert service which the owner insisted had been the property of an ancestor three hundred years ago, but, says Mrs. Hodgson, "the plain fact is that dessert services never came into existence until the year 1850." The Chinese had jealously guarded the secret of the art of making porcelain, and it was not until early in the eighteenth century that it was revealed by a French Jesuit priest, Père d'Entrecolles, then resident in China. "Somewhere about the year 1740," said Mrs. Hodgson, "the Chinese, finding that there was a craze for blue and white china in Europe, began to make it specially for the European market. Hitherto their plates had been saucer-shaped; now they made them with a flat border

for the convenience of Western peoples, who, unlike the Chinese, put mustard and salt on the edge. Thenceforth the Chinese craftsmen lost poetic individuality, and this they have never regained. Since about 1780 few pieces had been manufactured in China such as a connoisseur would care to possess." The lecturer also gave some hints as to how Chinese porcelain could be distinguished from English porcelain with Chinese-looking designs. Chinese and English porcelains were prepared in totally different ways. The Chinese put on the blue pigment when the paste was soft, and the color therefore spread more or less in the process of baking. The English did not. Therefore the color had more of a painted-on look, whereas in Chinese porcelain it seemed to be part and parcel of the material. One never found splashes and drops of blue paint on Chinese porcelain, such as were to be found on English porcelain, and on the other hand, there were little pin-pricks at the bottom of the former which were never found in the latter. Moreover, Bristol and Plymouth porcelains were the only English kinds which were hard, like the Chinese, and consequently could not be cut with a fine file; but Bristol and Plymouth could not be mistaken for Chinese, because both those makes were rather gray and white than blue and white.



## CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Benjamin & Co., 262 Fifth Ave.—Exhibition of early English panels.
- Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Durand-Ruel Galleries, 5 West 36 St.—Paintings by Boudin to Dec. 3.
- Elite Art Rooms, 8 East 30 St.—Japanese painting and water colors by Fukawa Baske to Dec. 24.
- Folsom Galleries, 396 Fifth Ave.—A group of pictures by American artists.
- E. Gimpel & Wildenstein, 636 Fifth Ave.—Duke of Rutland's collection of drawings by masters.
- Katz Galleries, 103 West 74 St.—Thumb box sketches by Americans.
- Kennedy & Co., 613 Fifth Ave.—Old mezzotints and stipple engravings to Dec. 24.
- Knoedler Galleries, 355 Fifth Ave.—Water colors by F. Hopkinson Smith. Early English mezzotints.
- Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Metropolitan Museum—Special exhibition of Oriental rugs.
- Macbeth Gallery, 450 Fifth Ave.—Annual exhibition of small bronzes. Water colors and pastels to Dec. 24.
- Montross Gallery, 550 Fifth Ave.—Photographs by Alvin L. Coburn to Dec. 31. Pictures by Robert Reid, Dec. 13-31.
- National Academy of Design, 215 West 57 St.—Winter exhibition of paintings and sculpture to Jan. 11. Admission, Mondays free; other days 50 cents.
- National Arts Club, 119 East 19 St.—Arts and crafts.
- New York Yacht Club, 37 West 44 St.—A loan collection of marine engravings and prints to Dec. 17. Admission by card.
- Partridge, Lewis & Simmons, Plaza Hotel—Exhibition of historic old English period furniture, paintings, antiques, etc.
- Powell Gallery, 983 Sixth Ave.—Paintings by Frederick S. Dellenbaugh to Dec. 17.
- Pratt Art Club, 296 Lafayette Ave., Bklyn.—Monotypes after various artists executed by Charles P. Heitkamp to Dec. 20.
- Salmagundi Club, 14 West 12 St.—Water color exhibition by artists' members to Dec. 14.
- Arthur Tooth & Sons, 580 Fifth Ave.—Miniatures by Hugh Nicholson.
- Ye Handicrafters Club, 246 Fulton St., Bklyn.—Arts and crafts to Dec. 18.
- Y. M. C. A., 153 East 86 St.—Paintings by Will Rau, Dec. 14.

### AROUND THE GALLERIES.

The exhibition of old masters selected by Mr. Louis Ehrich, of the Ehrich Galleries, 463 Fifth Ave., on his trip abroad last summer, is still on at the galleries, which are a favorite place of resort for the lovers of early art. The full length standing portrait of a gentleman by Francis Pourbus, the elder, in which the head has all the quality of Rubens, the double portrait of two quaint Dutch children by Gerritz Cuyp, the rarely beautiful examples of the quaint "Master of the Death of the Virgin," and of Beltraccio, the pupil of Leonardo, all of which have been mentioned in this column, are only a few of the many treasures in the gallery which should attract art lovers.

Eugene Glaenger & Co., have opened their new galleries, 705 Fifth Ave., northeast corner of 55 St. These galleries in arrangement, lighting, proportions and in the taste and simplicity of their interior, furnishing and decoration are in some ways the most artistic in New York and the house is to be congratulated on their effective appearance. They are more distinctively Parisian in character and atmosphere than any in the Metropolis. The large Fifth Ave. room, on the ground floor, entrance to the gallery being from the side street, has extremely good exterior

lighting, as have also the rooms above it, including two small rooms for the showing of pictures. Through a well-proportioned marble hall, one passes from the Fifth Ave. room to the exhibition gallery proper, very simply done in a scheme of oak and gold and splendidly lit from the top; and again through a smaller gallery into a large and beautifully proportioned and lofty garden gallery, with a showing of fine sculptures, old marbles and garden pieces. This gallery, whose walls are latticed in green, with its palms and fine top lighting, is an exceptionally handsome room. In the exhibition gallery, and the upper rooms in which are some fine sets of verdure tapestry, there are a few choice old pictures, notably a cabinet sized typical Cuyp, a cattle piece of rare quality, a remarkable three-quarter length life-sized portrait of a man by Valle, a pupil of Rembrandt, who is unknown here, a superb canvas, and some choice small examples of Lancret and the early Frenchmen.

The well-known Paris house of Bagués Frères has established a branch in New York, and has opened the two upper floors of the Harriman house at 705 Fifth Ave., over the galleries of Eugene Glaenger & Co., described elsewhere. The rooms on these floors have been arranged much in the manner of those in the old hotel d'Albert, in Paris, occupied by the French house, and give the appearance of a Paris gallery. In these most simple, but rarely artistic rooms, there are shown these art objects and decorations and a few pieces of Chinese porcelains, for all of which the house has become noted. There are some beautiful mantels, alabaster lamps, chandeliers, sconces and bronzes, all characterized by rarely good taste and beauty. One of the large chandeliers is a replica of the one designed by the firm for Mr. J. Pierpont Morgan's residence at Princes' Gate, London. There is an ormolu bracket designed for Mr. Henry Phipps, while some of the sconces are replicas of those made for Mr. George A. Gould's residence. The mounting of the Chinese ceramics is especially notable, and the ceramics themselves are the choicest specimens obtainable. These New York Galleries are in charge of Mr. Robert J. Bagués, of the Paris house, who is not a stranger in New York art circles.

In the building at 580 Fifth Ave., at the northwest corner of 46 St., and over the Tooth Galleries, J. & S. Goldschmidt, the well-known antiquaires of Frankfurt on the Main, Germany, have recently opened a suite of small galleries, very simply but richly furnished, and beautifully arranged, for showing to the lovers of antiques, the rare and choice objects for which the house is famous, and for which it enjoys a world-wide reputation. The prevailing color scheme is red and the galleries are not overloaded, each room containing a few choice objects only. Here are some remarkable early German, French and Spanish wood carvings, including some figure groups, some early Italian bronzes, two Della Robbias, a choice assortment of enamels, majolicas and other equally choice and valuable objects. A visit to these quiet, simple, yet rich and beautifully appointed rooms, will be a delight to the true connoisseur.

Miniatures and portrait drawings by Hugh Nicholson will be shown at the Tooth Galleries, 580 Fifth Ave., from Monday next, Dec. 12.



16TH CENTURY DAMASCUS PLATE  
at Kelekian Gallery

The annual exhibition of water colors, painted during the summer by F. Hopkinson Smith, will open in the upper gallery of Knoedler's, 355 Fifth Ave., on Monday next, Dec. 12. The unusual display of early English mezzotints in the lower gallery noticed elsewhere, will remain until the opening of the annual exhibition of the American Society of Miniatures next month.

At the Montross Galleries, 550 Fifth Ave., an exhibition of photographs by Alvin Langdon Coburn opened on Thursday, to remain through Dec. 31. Pictures by Robt. Reid will also be shown at these galleries Dec. 13-31. An exhibition of recent works by Wm. L. Metcalf will be held from Jan. 3 to 17, to be followed by a display of recent works by Elliott Daingerfield.

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125 Avenue des Champs-Élysées**MAURICE KANN SALE.**

The important art collection of the late Maurice Kann was sold Dec. 5-8 inclusive, at the Galerie Georges Petit, Paris, by M. Lair-Dubreuil. Good prices were the feature of the four days' sale. Dealers from England, Germany and France were present.

Hamburger Frères paid \$9,200 for a Robbia bas-relief from the Lucca workshop. Two jardinières, fan shape, each decorated with two Vincennes vases decorated by Vieillard, were bought by Mr. Benjamin Simon for \$2,170. A Della Robbia bracket, decorated with two angelic figures brought \$3,200. An Hispano-Moresque bowl was sold to M. Stora for \$3,100.

Two large Chinese egg-shaped pots of the Kang-Hi period were bought by M. Hélot for \$5,100. Three 17th century Rock crystal flambeaux, each ornamented with mountings in silver gilt and enameled gold brought \$3,200. Grand total, \$227,615.

**ART OBJECTS SOLD.**

The mail brings this week the prices obtained at the sale of the collection of designs and art objects belonging to Hans Schwartz of Vienna, at Lepke's Kunst Auction Haus, Berlin, Nov. 8 and 9. The highest prices received follow.

16th Century Altar made by Michael Pachter brought \$8,500; A 15th Century Flemish wooden sculpture group with St. Mary and St. Joseph in the foreground brought \$1,375. A cabinet easket, carved brought \$1,775; A group of blacksmiths shoeing a horse brought \$4,375; three reliefs of the 15th century brought \$8,750; A statue of Jacob brought \$2,700; A statue of a saint sold for \$4,400; A 16th century textile with inscription "Versa et Madaca-Tendit in Ardua Vertus-Conversatio Justi Philosophia" brought \$1,100; a Vase richly decorated about 1,500 brought \$1,353; two Flemish figures of the 16th Century brought \$5,875; a statue of St. Anna about 1,500 brought the highest price of the sale, \$16,000.

**HITCHCOCK-HIRSCHBERG SALE.**

Engravings and etchings collected by Dr. Charles Hitchcock and Japanese ivory carvings and other art objects owned by H. Hirschberg were sold at the American Art Galleries on Monday and Tuesday last. Kennedy & Co. paid \$160 for Sir Seymour Haden's "A Sunset in Ireland," Durer's "Peasants at Market," dated 1512, was sold to Joseph Hamerschlag for \$11. Keppel & Co. paid \$240 for Haden's "Shere Mill Pond," a signed proof on Holland paper. Rembrandt's "The Annunciation to the Shepherds" was sold to T. Meder for \$240. Whistler's "Landscape with Horse," brought \$37.50.

**T. B. Clarke Collection.**

Mrs. George C. Perkins paid \$200 for a mahogany tilt table with rat's claw and ball feet; Mrs. Herbert L. Pratt paid \$105 for a dale armchair; Guy W. Walker paid \$290 for a mahogany tilt table; Joseph Metcalf paid \$600 for a mahogany round table of classic design; Mrs. F. S. von Boshirsh paid \$900 for a set of six mahogany chairs of Chippendale style showing Chinese influence; Mrs. O. H. Olin paid \$560 for a mahogany bookcase and secretary with glass doors and three fluted drawers.

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There are 39 porcelains including a blue and white vase of the Kang-hsi period, and a fine white vase of the Chien Lung period. The rugs, which number 20, are good in quality and texture. Chinese rugs are absolutely distinct from the Persian or other influences. The Chinese seldom use more than four or five colors. The collection includes a very rare rug of the Ming period from the Imperial Palace. Of the 76 oils and water colors such names as E. L. Henry, William T. Richards, Geo. H. Smillie, William Hart, F. K. M. Rehn, Charles Melville Dewey are represented.

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